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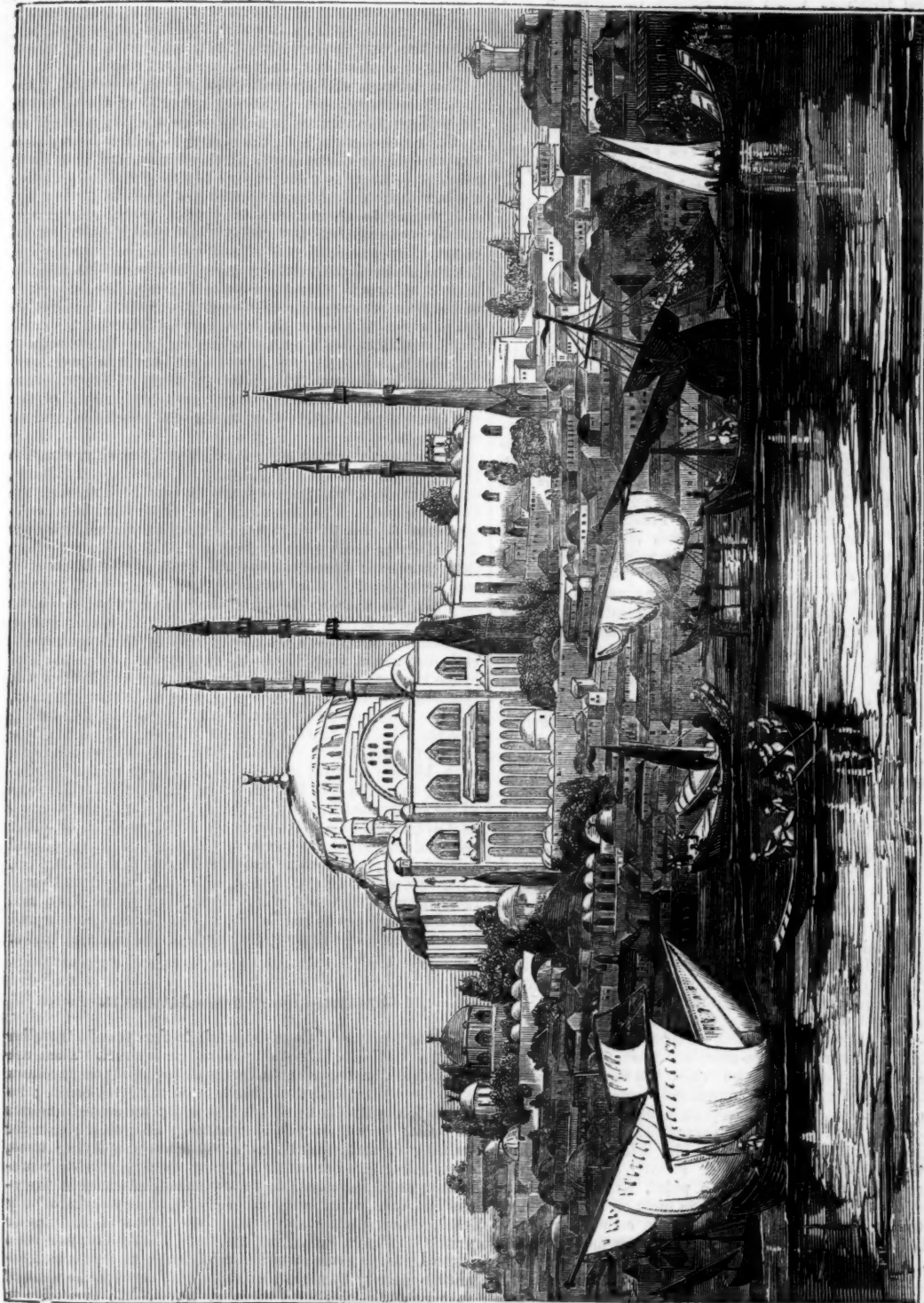
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CONSTANTINOPLE.

SOME ACCOUNT OF CONSTANTINOPLE.

INTRODUCTION. PLAN AND ARRANGEMENT OF THE CITY.

"THE great charm of Constantinople to an European eye, exists in the extreme novelty, which is in itself a 'spell'; for not only the whole locality, but all its accessories, are so unlike what the traveller has left behind him in the West, that every group is a study, and every incident a lesson; and he feels at once the necessity of flinging from him a thousand factitious wants and narrow conventional prejudices, and of looking calmly and dispassionately upon men and scenes wholly dissimilar to those with which he had previously been acquainted. Nor is even this all; for the march of expediency has been so rapid, and the mania for reform so active during the reign of the present Sultan, that the most extraordinary changes are constantly taking place, not only in the habits and feelings of the people, but in the very aspect of their city. The beautiful remains of Moorish architecture, so essentially Oriental in their character, are giving place to European innovation; the heavy, drooping, convoluted roofs of the fountains are disappearing, to make room for light iron railings; and the bright frescoes and painted screens of the wooden palaces are superseded by columns of sculptured marble; an anomaly sufficiently startling to convince the traveller that it is only the first step towards the total extinction of that peculiar and fairy-like species of architecture which renders the vicinity of the Bosphorus so unlike every other locality, that it appears to be rather the embodiment of a 'Midsummer Night's Dream,' than a mere earthly landscape."—PARDOE.

Let us, then, before Constantinople has lost its distinctive features, endeavour to convey an idea of the celebrated city as it is, and as it has been. The "City of the Sultan" occupies a situation, which, whether for commerce or for picturesque beauty, is scarcely to be excelled in Europe. A map of the south-eastern part of Europe will inform us that this quarter of the globe is separated from Asia by two seas, the Black Sea, and the *Ægean*. These two seas, individually important as affording ports and harbours for different nations, are further increased in value by being connected. Two narrow straits, joined by a portion of wider sea, form a connected channel for shipping, navigable at all times; and we are thus enabled, if proceeding from the Black Sea towards the Mediterranean, to enter the first strait, called the *Bosphorus*; then the expansion known as the *Sea of Marmora*; then the second strait, so famous in ancient times as the *Hellepont*, and in modern times as the *Dardanelles*; and lastly, the *Ægean*, which forms the north-eastern portion of the Mediterranean. We further remark, on inspecting the channel or strait of the Bosphorus more closely, that Constantinople is so situated thereon as to possess a vast extent of water boundary, an extent which, in a country more commercial than Turkey, would long ere this have exhibited an imposing array of docks, quays, wharfs, and piers. Immediately at the point where the Bosphorus joins the *Sea of Marmora* another arm or inlet, called the *Golden Horn*, also occurs, from whence our view of the city is taken; and the Turkish metropolis occupies both sides of both channels at the point of junction. Hence the city and its appendages are separated into three parts: Constantinople proper occupying the tongue of land between the *Sea of Marmora* and the *Golden Horn*; the suburb of *Scutari* occupying the headland between the *Sea of Marmora* and the Bosphorus; and the suburbs of *Galata*, *Pera*, and *Tophana*, that which separates the *Golden Horn* from the Bosphorus. It results from this arrangement that there are probably twelve miles of sea-shore at Constantinople.

The base of the triangle on which the main part of the city stands, or the ground—immediately beyond the walls—which attaches it to the European Continent, is an open elevated flat, with some slight inequalities. The area of the triangle is occupied by gentle hills, which are highest towards the land side and the suburb of *Eyoub*, and gradually decline to the *Seraglio* point, which forms the apex of the triangle. As *Rome* was built on seven hills, so the Roman founders of Constantinople called the gentle undulations on and around which the latter-named capital is built the "Seven Hills;" though, if the principal elevations only were counted, there would be less; and if the minor hills were included, there would be more. The ridge of the first hill, departing from the acute angle of the triangle, is covered by the main building of the *Seraglio*,

or palace of the Sultan; behind which, a little on the reverse of the hill, the dome of the great mosque, called *Santa Sophia*, is visible. The second hill is crowned by the bold and lofty dome of the *Osmanieh Mosque*; the third by that of *Solyman the Magnificent*; and the intervening valley or depression presents to view an ancient aqueduct, the arches of which are of considerable span, and which is attributed to the Emperor *Valens*. On the fifth hill is a slender lofty tower built a few years ago, in which a guard is constantly kept to watch the breaking-out of fires, which are very frequent and destructive in a city where the private habitations are built mostly of wood.

The defences of Constantinople are very unequal. On the side of the triangle which faces the *Sea of Marmora* the old walls and towers are in a very ruinous state; while those on the north-eastern side, towards the *Golden Horn*, have almost entirely disappeared. But on the land side Constantinople presents a double line of strong and lofty double walls, which might be easily put in a complete state of repair, and which, in their more dilapidated parts, present unusually magnificent and picturesque specimens of mural ruins. The length of this inland wall is about four miles, flanked at short intervals by rectangular towers, decorated in many instances by Greek crosses and inscriptions, indicative of the former occupants of the city. Besides the double walls, which still retain their ancient battlements, the outer ditch was faced with a wall which made a third rampart; but this is in part destroyed, and seems never to have been defended by towers. The intervals between the walls are in many places choked up with earth and masses of the ramparts which have fallen under the shocks of war or earthquake.

There are six gates on the land side of the city, viz., the *Oblique Gate*, the *Gate of Adrianople*, the *Gate of Silivria*, the *New Gate*, the *Gate of the Seven Towers*, and the *Cannon Gate*. The last-named of these has been celebrated as the one at which the final attack was made by the Turks under their Sultan, *Mohammed the Second*, when they conquered Constantinople in 1453. Of this event it has been recorded that "Beside the gate are seen, yet un-repaired, the breaches made in the walls by that enormous artillery which he caused to be cast for the purpose; and on the summit of the gate are placed some of the huge granite balls discharged from them, in memory of the event; and hence the gate is now called *Top Kapousi*, or 'Port of the Cannon.' When the Cross was sinking under the Crescent, and the great capital of the Christian world was just falling into the hands of the followers of *Mohammed*, Constantine retired to the church of *Santa Sophia*, and after receiving with his few faithful adherents the solemn eucharist, proceeded to make his last effort in the breach. He was killed in the attack, and the Turks poured into the devoted city over his body. There is no tomb, or coin, or other artificial memorial, to preserve the name of this good and gallant man; but Nature has herself supplied the neglect. There grows out of the breach some picturesque and venerable trees, on the spot where tradition says he fell; and travellers gather the red berries in their season, to sow and propagate at home these testimonials of the last and best of the *Paleologi*."

STREETS.—FOUNTAINS.—AQUEDUCTS.

The appearance of Constantinople to the eyes of a traveller accustomed to English habits and usages is novel. There are no straight spacious avenues, thronged with foot passengers on wide flag-stones, and with carriages on the level centre; no names to the streets to direct his way; no advertisements on walls; no women behind counters; no public places for walking or amusement; no monuments displaying taste, or recording great men or actions; no libraries or news-rooms; no club-houses; no public exhibitions; no hackney-coaches, cabs, omnibuses, sedan-chairs, or equipages of any kind, either public or private; no clocks in steeples or public buildings, indicating the hour of the day, nor bells announcing festivals or public rejoicings; no lamps to illuminate the city by night; no shops blazing with the glare of gas; no companies flocking to or from balls; or parties or public assemblies of any kind, thronging the streets after night-fall, and making them as populous as at noon-day.

On the contrary, the English visitor gets entangled in crooked, narrow, steep lanes, where the pavement is so imperfect that he is every minute in danger of breaking his leg between the loose angular stones. During the heat of the day, the busy throng is nowhere to be seen, but in the bazaars or the avenues leading to them; and every other place seems totally deserted, except by dogs, which form one of the most terrible nuisances in Constantinople. The only equipage seen is that of the Sultan going to mosque on a Friday; and the only carriages are the close vehicles or litters in which the ladies of the Sultan's household are carried from one of his palaces to another. With respect to the first of these equipages, Mr. Macfarlane informs us, that the attendance at a place of public devotion on the Friday is scrupulously observed by the Turkish Sultans; who visit all the imperial mosques of the capital in turn, notice being given previously which one they intend to visit on such a day, that their subjects may know the route which the dread monarch will take, and thus have an opportunity of presenting petitions. This last privilege accorded to the afflicted and aggrieved, one would hardly imagine to exist under such a government. The petitions, however, cannot be given into the hands of the Sultan himself, but are consigned to one of the officers in his suite, a medium which is often perilous to the petitioner. The official mode of returning an unfavourable answer, is to send back the petition torn in half; there is then no hope of the prayer being granted.

Tourists universally agree in speaking unfavourably of the streets, as being ugly and inconvenient to the last degree. Sir George Wheeler, in 1875, says that "no place in the world deceives the expectation of strangers more than this; for the streets are narrow, dark, and steep, composed of small low and ill-built houses, consisting of wood, earth, or at the best but rough or unheven stone. The private houses are but mean and beggarly; it is only the Grand Signior's palace, the mosques, bagnios, bazaars, and khans, that make so splendid a show at a distance." Then Tournefort, about thirty years later, says,—"I must however confess, that the objects we had seen from our ship appeared quite different on comparing them with those which presented themselves to us when we went ashore. I know not whether it was the onions they sell at the corner of every street, that awakened in us the idea of those famous temples in Egypt, whose outside dazzled the beholder's eye; but I could not help comparing Constantinople with those stately edifices, wherein were nothing but crocodiles, rats, leeks, onions, which those idolaters regarded as so many deities. The streets of Constantinople are very ill-paved, some not at all: the only street that is practicable is that which goes from the Seraglio to the gate of the Adrianople; the rest are close, dark, deep, and look like so many cut-throat lanes."

The public fountains at Constantinople are remarkably numerous, and some of them, with their pure white marble façades, elaborate arabesque ornaments, and Chinese roofs, are most beautiful objects. All the water is supplied by *beudts* or artificial lakes, in or about a forest at the distance of ten or twelve miles from the metropolis. It is conveyed to Constantinople and to the suburbs by means of narrow subterranean aqueducts, and *souterazi*, or hollow hydraulic pyramids, which latter are placed at certain irregular distances, and so contrived as to overcome the inequalities of surface presented by the country that intervenes between the *beudts* and the city. Each *souterazi* has a small reservoir on its summit; and tubes, similar to those laid along the heights, pour the water into this tank on the one side, and discharge it on the other. Each pillar is six inches lower than that which preceded it; and thus a gradual descent is produced along the tops of these *souterazi* or columns, from the reservoirs in the forest to Constantinople; and as they are spread in considerable numbers over the country, the supply is generally abundant.

When Constantinople was in the hands of the Greek emperors, one magnificent line of aqueducts extended from the mountains to the city, but by some unaccountable apathy, prejudice, or whatever it may best be termed, the Turks have utterly neglected these monuments of ancient art, and they now remain to testify the architectural grandeur of by-gone days. Many portions of the aqueducts occur between the mountains and the walls of the city; but none occur in the city except the aqueduct of Valens, which is one of the most striking objects that meets the eye of the stranger, as he gazes enraptured on the far-famed city of the Bosphorus. "Dark, and hour, and massy, it links two of the seven hills, and spans the peopled valley with a giant grasp; in strong contrast to the gaiety and glitter of the marble

mosques and parti-coloured houses. Festoons of the graceful wild-vine, and the scented honey-suckle, drapery its mouldering masonry; masses of the caper-plant, with its beautiful blossoms, conceal the ravages of time; lichens trail among its arches; and a variety of stone plants, fed by the moisture which is continually oozing through the interstices of the building, flourish in picturesque luxuriance, and lend a glory to its decay. Historians allude to several other aqueducts, which they assert to have had existence in Constantinople, but no trace now remains within the walls of any, save this."

Under the system pursued by the Greeks, the water conveyed by the aqueducts flowed into four vast subterranean cisterns. One of these is supported by three hundred and thirty-six pillars of rough marble; it was computed to contain a million and a quarter cubic feet of water, and to suffice for the consumption of the whole city more than fifty days. It is now perfectly dry, one-third filled with earth, and forms a damp and unwholesome resort for several silk-twisters, who here ply their vocation. Another of the subterranean cisterns, smaller but finer than the other, is like it unappropriated except by squalid miserable artisans, who find in it their only home. But the most extraordinary of the cisterns is one into which water still flows, and which is of such vast extent that no one in the present day knows its dimensions. The roof is supported by elaborately sculptured marble columns, the lower parts immersed in water, which varies from five to fifteen feet in depth according to the season. A boat used formerly to be rowed into this dark and vast cistern; and on one occasion a young venturesome Englishman resolved to examine the labyrinth; he began his search, but neither man nor boat were ever afterwards seen, and the Turks have since had a superstitious dread of the spot.

The Turks, instead of enormous cisterns such as those above described, convey the water into fountains, which are among the most elegant structures in the metropolis, usually standing in the centre of an open "place" or square. One of these is formed as follows:—Four small domes compose the roof; and they are encircled by a sculptured net-work, which gives them a light and pretty appearance, and relieves the eye as it glances upward from the face of the fountain, which is beautifully and profusely painted in arabesques, as well as a wide and undulating cornice at the base of the domes. Five slender pillars of white marble divide the bayed front of the building into four equal compartments, which are screened to about midway of the height by a gilded lattice-work. Within the shadow afforded by the lattice are placed a number of brass vessels, by which the thirsty traveller can help himself to a draught of cool water, from the reservoir within the building. On either side stretch two receding wings, where the exterior basins, fed with a flow of water, which seldom fails in its supply, afford a convenient store for the inhabitants of the vicinity.

RELIGIOUS EDIFICES.

The Mohammedan churches are called *Mosques*; and of those at Constantinople, the finest and the most note-worthy in many respects, is that of *Santa Sophia*. This mosque is especially remarkable as having been originally intended for a Christian church. When Constantine made this city his capital, he was desirous of effecting all in his power to advance the Christian religion, and thought it right to erect a suitable church on a scale of magnificence commensurate with his metropolis, which he dedicated to the Holy Wisdom. After the death of Constantine, schisms arose in the Greek church, which led to the neglect and decay of the Church of St. Sophia; but the Emperor Justinian re-erected or repaired it on a scale of great magnificence. To obtain funds for this purpose, he suspended the pensions he had granted to learned men, and melted down the silver statue of Theodorus the Great, which weighed more than seven thousand pounds. Ten thousand men were employed, whom the emperor paid in person every night, for the work they had done during the day; this plan, and many others of a similar kind, were adopted as a means of encouraging the men to use their best exertions in the task; he visited them daily, examined their progress, and applauded their skill and industry whenever an opportunity occurred for so doing. In about six years the building was completed; and it stands to the present day, a monument to the energy and liberality of the emperor who built it.

When, at a later period, Constantinople passed from the Christians to the Turks, the Church of St. Sophia narrowly

escaped destruction. The Turkish soldiers, when the capital yielded to them, rushed to destroy the churches; but the Sultan arrived in time to stay the ruin, observing that "he gave to his soldiers the plunder of spoil and captives, but the public edifices he reserved to himself." He determined to convert the noble church into a Mohammedan mosque; and, in order to render it fitting for such a change he erased the effigies and pictures from the walls; the cross was replaced by the crescent; he removed the bell, and constructed a minaret, from the summit of which a priest might call the people to prayer, according to Mohammedan custom. Beyond these, he made very few changes, and the church, now the "Mosque of St. Sophia," remains nearly as it was left by Justinian.

The mosque, in accordance with the custom of the early Christians, has a ground plan resembling a cross, the stem or lower part of the cross representing the nave, the upper part the choir, and the transepts the two arms. The width is about equal to the length, being about two hundred and sixty feet; and over the centre is a dome of a most remarkable character, being five times as broad as it is high. This dome is so flat that strength and durability could not be secured without building it of very light materials, such as pumice-stone, and supporting it by ponderous pillars and buttresses. "The first object that strikes on entering the body of the edifice," says Dr. Walsh, "is the vast aerial dome, rising to the height of one hundred and eighty feet above the flooring, reposing on four massive arches, forming the segments of semi-domes, and supported by others still less. The dome is perforated by twenty-six windows, and a multitude of others appear in the perspective. On each side are colonnades supporting galleries, one of which was reserved for the emperor, and called the Gallery of Constantine. Round the base of the dome runs another gallery, at a great elevation. It is splendidly illuminated during the evenings of the Ramazan and other Turkish festivals, and produces a magnificent effect. . . . The walls and domes are encrusted with mosaic, which forms various figures and devices. They have been nearly obliterated by the Turks; there yet remain, however, great winged seraphims in the four angles under the central dome, whose faces are mutilated because they represented the human countenance. . . . Passing under the great dome, and opposite the vestibule, is the semi-dome which forms the termination of the temple. Here was the high altar of the Christian church; behind it, the sanctuary, separated by a screen from the body of the edifice. This sacred place is now the *Mehrabé*, where the Koran is deposited."

The court, or open square in which the mosque is situated, is paved with marble, and shaded by fine plane-trees, whose spreading branches and luxurious foliage chequer the space with patches of light and shadow. In the vicinity of the mosque may be seen groups of Mohammedans, who spread their carpets on the marble pavements, light their *chibouques* or pipes, and quietly watch the worshippers as they pass to and from the sacred edifice. Here, too, is situated a marble fountain, with a marble basin screened by iron net-work, and a projecting octagonal roof; here the "faithful" perform those ablutions which are enjoined upon them by the tenets of their religion before they dare enter the holy mosque. In the vicinity are merchants or pilgrims who dispose for sale scents, amulets, chaplets, relics from Mecca, *chibouque* mouth-pieces, charms against the Evil Eye, dyes, toys, and trinkets of various kinds.

Another celebrated mosque is that named after Sultan Achmet, who reigned about two centuries ago. The construction was distinguished by a circumstance curiously illustrative of Turkish manners and prejudices. Achmet being determined that his new mosque should exceed in beauty that of St. Sophia, ordered that it should be distinguished by six minarets. When this plan was communicated to the Mufti, he represented to the Sultan the impropriety of such an act, as the mosque of the Prophet at Mecca had but four, and no sacred edifice since built had presumed to exceed that number. Achmet answered the Mufti that he must be mistaken, and immediately summoned a Hadji, or pilgrim, who had just made the pilgrimage to Mecca, into his presence, who affirmed that he had himself seen and reckoned the six minarets. To satisfy the Mufti's scruples, a caravan of pilgrims were directed to proceed to the tomb and temple of the Prophet, and make their report. Meantime, the Sultan despatched a Tatar, or government courier, who was to travel night and day, with orders to the Sheik Islam, that two new minarets should be instantly added to the temple; and when the

slow caravan arrived, they found the number to be what the Sultan had stated—and reported accordingly. Achmet now expedited the building with indefatigable activity, working at it with his own hands; he devoted one hour after prayer every Friday to the employment, and then paid his fellow-workmen, every man his wages, in order by his personal example to stimulate their exertions.

The Achmet mosque occupies one side of the At-Meidan, a celebrated open place or square within the walls of Constantinople. From the elevated position which it occupies, it forms the most conspicuous object anywhere presented by the buildings of the city when viewed from the Sea of Marmora. The minarets are of great beauty; they ascend to an immense height, and their elegant and slender summits seem to pierce the clouds. Round each minaret are carried three galleries, where the Muezzin stands to summon the people to prayer. The summit of the edifice is distinguished by thirty cupolas, from whence ascends the great dome, flanked by four semi-domes. At the entrance are massy brazen gates; and light is admitted into the interior by small windows of stained glass.

All the other mosques in Constantinople partake more or less of the characteristics presented by the St. Sophia and the Achmet mosques, and, therefore, need not be particularly described. There is the mosque of Yeni Jami, near the Golden Horn; the mosque of Eyoub, near the harbour; and several others in or near the city. We have given a representation of one, and of a fountain adjacent to it, erected by a sultana of modern times, out of the dowry or allowance awarded to her by the Sultan.

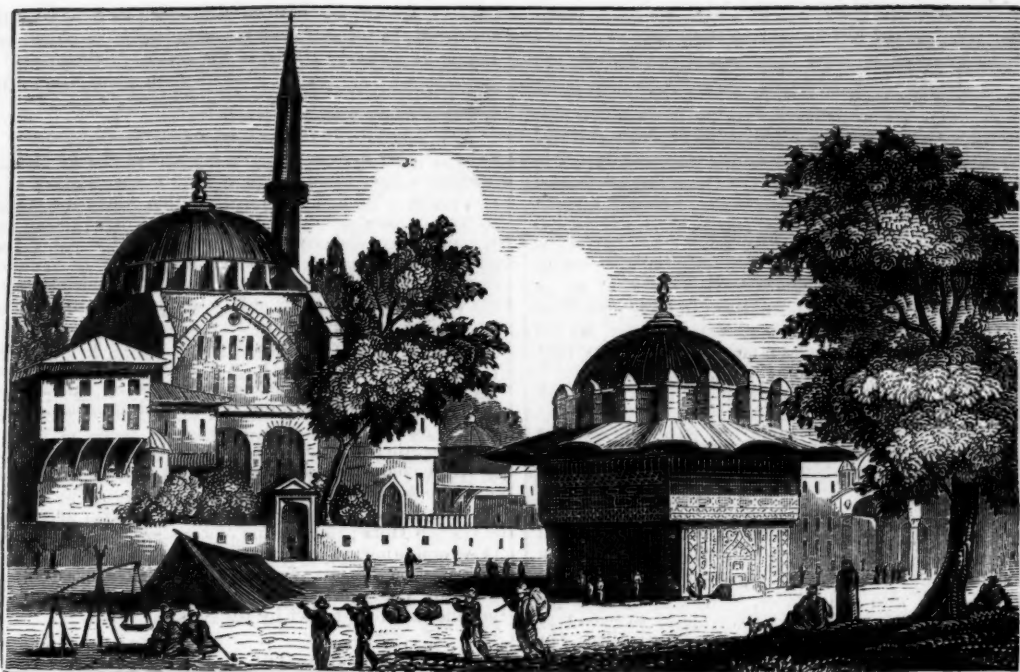
THE SERAGLIO—THE ROYAL RESIDENCES.

There is, perhaps, scarcely a building in Europe which has been more spoken of as a curiosity than the Seraglio, or palace of the Sultan, at Constantinople. A considerable part of the interest felt in this building is doubtless to be attributed to the peculiar usages of Turkish society, in reference to the exclusion of females from the public eye; but much also is attributable to the beauty and extent of the building. In our description of this building, we shall avail ourselves principally of Dr. Walsh's richly illustrated work on Constantinople and Asia Minor.

The Seraglio occupies the apex of the triangle on which the main part of Constantinople is built, comprising by far the most conspicuous part of the old city. It includes within its boundary nearly the whole of what was anciently called Byzantium; and was appropriated, under the Greek empire, as a college for the numerous priests of Santa Sophia, which is close to it. But when the last-named building was converted into a mosque, the college was fixed on as the site of the Sultan's palace. The Sultan added new buildings, and enlarged its area; his successors made further additions; and it now includes a space four miles in circumference—washed by the sea for two-thirds of its extent. It is filled with a gorgeous display of palaces, baths, mosques, kiosques, gardens, and groves; here also is an armoury containing specimens of the various weapons used by the Crusaders in their attack on Constantinople; and the library of the Greek emperors, once deemed of great importance and value, but now shorn of many of its attractions.

The principal entrance to the Seraglio is on the summit of the hill, on which the city principally stands. Here is the large and lofty gate called Babi Humayoun, which literally signifies the "high door" or "sublime porte;" and from thence has been derived the diplomatic phrase adopted by the Franks, because all political business is supposed to be transacted under this portal. On each side of the gate are deep niches in the thickness of the wall, where the heads of inferior delinquents are exposed. Within is a large area of irregular shape, containing the Taraphanay or Mint, built on the site of the Greek church, dedicated to St. Irene. In the centre is a low marble pillar, destined for the exposure of the heads of pashas and other offenders of rank in the Turkish empire; here they are displayed upon a large dish for the inspection of the curious; while a Bostangee stands by with a rod, with which he points to each head, and enumerates the offences of the sufferers. On the wall beside is usually a paper called a *yafsa*, containing the titles of the prisoner, with particulars relating to his offence.

In the first court of the Seraglio, though it is thronged with the officers of the palace, a strict silence prevails, the breach of which is attended with corporeal chastisement. Passing through this court the visitor enters the second gate, where sits the chief executioner with his assistants;



MOSQUE AND FOUNTAIN OF THE SULTANA.

and on the walls are suspended various implements of punishment. Foreign ambassadors, proceeding to an audience, were formerly delayed in this spot for a considerable time, as if to show the contempt in which they were held; but as the power and influence of Turkey declined, so did she abate somewhat of her wonted hauteur. Beyond this gate is a more spacious and secluded court, planted and laid out in walks; on one side of which is an extensive range of kitchens, each appropriated to the respective officers of the Seraglio. On the other side is the celebrated *Divan*, where the grand council is held, the troops paid, law-suits decided, and where foreign ambassadors used formerly to be washed, fed, and clothed, before they were admitted to the presence of the Sultan; it is a small edifice, containing two apartments surmounted with domes. Within are sofas round the walls, which are called *divans*, and hence the name of the building. Behind, projecting from the wall above, is a small lattice-work gallery, capable of containing one person who can be entirely shielded from view: this one person is generally the Sultan, who often adopts this mode of gaining knowledge of the persons and objects of those who attend the divan.

Beyond this, and opposite the entrance to the court, is a gate gorgeously decorated in true Oriental style; and within this is the *Harem*, or residences for the female and younger branches of the Turkish royal family. "Beyond the fourth court is situated the 'Garden of Delight,' in which stand the gilded kiosques (palaces) appropriated to the harem and the young princes of the imperial house. Here, all is a confusion of glare and glitter; parterres, only less gorgeous than the buildings which rise amongst them; and pavilions besprent with paint and gilding, looking as bright as the flowers which blossom on every side. Clusters of roses, blooming in baskets of gilded wicker-work; fountains, murmuring sweet music under the deep shadow of overhanging boughs; and in every direction, the carefully-latticed and jealously-guarded casements of the harem, which no infidel foot may tread with impunity. None of the ladies belonging to the household of the present Sultan inhabit the Serai Bournou, (a Turkish name for the Seraglio,) save when he is himself an inmate of the palace; and the extensive harem is now solely occupied by half-a-dozen octogenarian wives of the Sultan Selim, whose age preserved them from the fate of the younger and more beautiful portion of his establishment." The fate here alluded to, is one which illustrates one of the many barbarous usages of Oriental countries. The younger wives of the late Sultan were put to death on the accession of the present, lest they should dishonour themselves by an alliance with a subject, after having formed part of the household of the sovereign.

BAZAARS.—COFFEE-HOUSES.—HANS.

Constantinople, in virtue of its Oriental character, exhibits the customary features of *Bazaars* on an extensive scale. Some of these are covered, while others remain open. The covered bazaars have more the appearance of a row of booths at a fair, than a street of shops. Yet the arrangement and exposure of their various and gaudy articles would astonish a person acquainted even with the splendour of London; one alley glitters on each side of the passenger for a hundred yards with yellow morocco; he then turns into another fringed with Indian shawls, or casts his eye down a long vista lined with muslin draperies or robes of ermines and fur. The crowd in the bazaars, consisting chiefly of ladies, renders it difficult to pass through them; and such are the extent and intricacy of these covered ways, that it would be a tiresome task to roam through the half of them in one morning. Originally three distinct appellations were given to the shops or markets wherein commodities were sold at Constantinople: a *Bezesteen* was a market of shops for the sale of cloth; *Bazaar* was an open market where eatables where exposed for sale, each distinguished by a prefix denoting the kind of commodity sold, such as *Et-Bazaar*, "flesh-market," and *Bahuk-Bazaar*, "fish-market;" lastly, was the *Charschey*, or covered street, with stalls or shops on each side, where all kinds of manufactured wares were met with. All these designations have now, however, merged into one, and *Bazaar* is a general name by which every market is designated.

Of all the Bazaars in Constantinople, that denominated the *Great Bazaar* is the most conspicuous. It was built by Mohammed the Second when he took possession of Constantinople, and began to change its character from a European to an Asiatic city, by introducing the edifices and usages of the East. It was re-edified by his successors; and gradually acquired that appearance which it presents at the present day, and which has been graphically described by Dr. Walsh. The Bazaar consists of long avenues covered over with lofty arches of brick, lighted by apertures in the roof, and branching off in different directions. The ceilings of the vaults, and various parts of the walls, are painted with various flowers and devices. On each side of the passage are counters and stalls, with a wide passage between them. On the counter of each stall sits the merchant, generally smoking his pipe or chibouck, with his crossed legs drawn under him. If he be distinguished by an inverted cone upon his head, or large snow-white turban, he is either an Armenian or a Turk, who quietly bides his time, and suffers you to pass without condescending to ask for your custom. But if he wear a cross-barred handker-

chief, twisted round the crown of a hat, or a coarse muslin wound round a red cap, he may be recognised as a Jew or a Greek, who will be most importunate in soliciting your custom. Behind him his larger wares are ranged against the wall, and the smaller in clumsy glass cases by his side on the counter, where all articles are confounded in a heap. In his rear is generally a low door, opening into a small room in the thickness of the walls, where his unexposed goods are stored. To a traveller entering the Great Bazaar, the first attraction is generally a *perfume stall*. "Here," says Dr. Walsh, "attar of roses, essence of lemon, extract of jasmine, pastiles of odoriferous gums, which when ignited fill the air with their aromatic scent, are presented to your choice. The last are particularly recommended, as used by the ladies of the Seraglio, who burn them in their pipe-bowls. But of all the singular perfumes presented to you, are *rat's tails*; an animal of this species is endowed with musky secretions, and its tail yields a strong scent, which it retains for an indefinite term. All these and many more odoriferous delicacies, which a Turk prizes, are presented to you; and to induce you to buy, your hands, lips, hair, whiskers, and cravat are bedewed with them all, and you go forth redolent with animal and vegetable odours. The next attraction is the *Shoe Bazaar*. Here the varied display of *insh* and *papoosh*, boots and slippers, is very dazzling. A Turk never wears a boot without a slipper. The first are red or yellow morocco, without soles, but sewed below into a pointed bag, into which the foot is first forced; and then, with the boot, into the slipper. The gait of both men and women thus encumbered, is singularly awkward and helpless; the feet scrape the ground, and the sole of the slipper, which scarcely adheres to the point of the toe, is dragged along, continually flapping against the heel. These characteristic parts of Oriental dress are the particular objects of Frank purchasers. The slippers are made of all materials, and braided with all kinds of embroidery in gold and silver, and often ornamented with pearls and precious stones." The department of the bazaar which is most attractive to the Turks, however, is that wherein the display of *pipes* is exposed to view; the pipe being one of the most prized articles in the possession of a Turk.

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In her letters from Constantinople, Lady Montague says: "I live in a place that very well represents the tower of Babel. In Pera they speak Turkish, Greek, Hebrew, Armenian, Arabic, Persian, Russian, Slavonian, Wallachian, German, Dutch, French, English, Italian, Hungarian; and what is worse, there are ten of these languages spoken in my own family. My grooms are Arabs; my footmen, French, English, and Germans; my nurse, an Armenian; my housemaids, Russians; half a dozen other servants, Greeks; my steward, an Italian; my Janizaries, Turks: so, that I live in the perpetual hearing of this medley of sounds, which produces a very extraordinary effect upon the people that are born here; for they learn all these languages at the same time, and without knowing any of them well enough to write or read them."

Many changes have occurred in Constantinopolitan affairs since these remarks were written; but the causes are still in operation which lead to the congregation of so many different nations among the seven or eight hundred thousand inhabitants of the city. The most important class of the inhabitants, under the Mohammedan government, is of course the Turks, whose characters and disposition are in many respects remarkable. The Turk is distinguished from other races by nothing so much as his phlegmatic temperament, which generally disposes him to quiescence and indolence, and admits of many of the passive virtues, but which, under the influence of any powerful excitement, passes from insensibility into the most unrestrained violence and excess. This habitual sedateness and inertness, in combination with a latent energy, may serve to explain some of the inconsistencies in the national character and history. The Turk is habitually temperate, but when he drinks wine at all, he knows no limits; he is generally mild and grave, but when provoked he is infuriated; he is not habitually cruel, but when cruel, few men are so remorseless. One bright spot in the character of a Turk is filial affection, especially towards a mother, which in the privacy of domestic life is shown in a marked degree; yet will a Turk deem other females not so related to him, as mere creatures of his will and pleasure. If we follow the Turk to his home, we see evidences of some traits in his character by the mode in which his house is planned. The houses of the Turkish inhabitants of Constantinople have generally a foundation of stone to the height of eight or ten feet, and then a superstructure of wood, supported on curved beams which rest upon the masonry. The house is covered by a far projecting roof, which is surmounted by a cupola commanding a view of the distant country. The windows are strictly closed with lattice-work of cane, in the centre of which the wife of the Turk, excluded from public view, endeavours to see what is passing in the street. Whenever the clattering of hoofs and the yelping of dogs announce a passing stranger, he will probably perceive, if he look up, an eye gleaming on him through an aperture. A Turk seldom builds a house for himself entirely of stone. The insecurity of property is such that he never calculates on any possession even for his own life; and he thinks too, in accordance with Mohammedan prejudices, that it is irreligious to erect anything like a permanent dwelling for his own use on this earth. Hence

it is, that while wooden frame-work houses have long since been laid aside in Europe, a Turk still clings to them with Oriental pertinacity; and hence it is also that fires are so frequent, and that they consume not merely houses and streets, but whole towns, and are never extinguished till the inflammable ingredients are exhausted.

Miss Pardoe obtained permission to visit the harem of a Turkish gentleman; and her description gives a correct idea of the domestic manners of the Constantinopolitans.

After entering the spacious court of the house, the visitor ascended a wide flight of stairs leading to the women's apartments. The stairs terminated in a large landing-place, of about thirty feet square, into which several rooms opened on each side, screened with curtains of dark cloth, embroidered with coloured worsted. An immense mirror filled up a space between two doors, and a long passage led from this point to the principal apartment of the harem. This apartment was large and warm, richly carpeted, and surrounded on three sides by a sofa, raised about a foot from the ground, and covered with crimson shag; while the cushions that rested against the wall, or were scattered at intervals along the couch, were gaily embroidered with gold thread and coloured silks. In one angle of the sofa stood a *tandour*, a kind of hollow frame for containing burning charcoal, hidden from view by cushions, on which some members of the family were lying, closely buried in coverlets, stuffed cushions, &c. The family consisted of the Turk and his wife, a daughter and her husband, a son and his wife, and an unmarried son; and the female members of the family, after a certain interval, invited their guest to an adjoining apartment to dinner. This smaller apartment was a perfect square, totally unfurnished, except that in the centre of the floor was spread a carpet, on which stood a wooden frame about two feet in height, supporting an immense round plated tray. In the centre of the tray was placed a capacious white basin, filled with a kind of cold bread soup; and around it were ranged a circle of small porcelain saucers, filled with sliced cheese, anchovies, caviare, and sweetmeats of every description: among these were scattered spoons of box-wood, and goblets of pink and white sherbet, whose rose-scented contents perfumed the apartment; the outer range of the tray was covered with fragments of unleavened bread, torn asunder; and portions of a dry, close, sickly kind of paste, glazed with the whites of egg. The party, including many female friends, in addition to our lady visitor and the ladies of the family, sat round the dinner-tray, each one on a cushion, with linen napkins on their laps, and slaves behind to assist in serving. The dinner commenced, and the *vandis* already described were succeeded by fish imbedded in rice, each person helping herself from the dish with a spoon. The meat and poultry were eaten with the fingers, every one fishing up or breaking away what pleased them best. Nineteen dishes, of fish, flesh, fowl, pastry, creams, &c., succeeded each other with great rapidity; and yet the Turks are not great eaters; their abundant supply is dictated by the hospitable wish to suit the palates of all. It is the custom at a Turkish table, as soon as any one has finished the meal, to rise immediately and wash hands, without waiting for others, as the conventional usages of European life dictate.

When the guests had washed their hands, each one in an ewer brought and held by a female slave, the party adjourned to the next room, where they were joined by a female storyteller, who narrated some of those tales of which the Oriental nations are so enamoured. Coffee was prepared and handed round; and the eldest lady of the family, seating herself on a pile of cushions, began smoking a pipe with great enjoyment and *gusto*. Now, for the first time, the gentlemen were admitted to the presence of the ladies, who in great haste proceeded to veil or partially conceal themselves, as is customary with them in the presence of men. The father of the family, an old man, sat down on a cushion, and was soon provided with his chibouque and tobacco-bag, as also with coffee. While they were thus engaged, the voice of a muezzin or priest was heard from a neighbouring minaret announcing that the hour of prayer had arrived; and the old man laid down his pipe, and performed his devotions according to the Mohammedan method.

After this kind of occupation, varied with story-telling and insipid conversation, had continued for some time, the English visitor retired to the room prepared for her. The bed was composed of mattresses arranged on the floor, and made of very rich materials. A Turkish bed is soon prepared—the mattresses are covered with a sheet of silk gauze or of striped muslin; half a dozen pillows of various forms

chief, twisted round the crown of a hat, or a coarse muslin wound round a red cap, he may be recognised as a Jew or a Greek, who will be most importunate in soliciting your custom. Behind him his larger wares are ranged against the wall, and the smaller in clumsy glass cases by his side on the counter, where all articles are confounded in a heap. In his rear is generally a low door, opening into a small room in the thickness of the walls, where his unexposed goods are stored. To a traveller entering the Great Bazaar, the first attraction is generally a *perfume stall*. "Here," says Dr. Walsh, "attar of roses, essence of lemon, extract of jasmine, pastiles of odoriferous gums, which when ignited fill the air with their aromatic scent, are presented to your choice. The last are particularly recommended, as used by the ladies of the Seraglio, who burn them in their pipe-bowls. But of all the singular perfumes presented to you, are *rat's tails*; an animal of this species is endowed with musky secretions, and its tail yields a strong scent, which it retains for an indefinite term. All these and many more odoriferous delicacies, which a Turk prizes, are presented to you; and to induce you to buy, your hands, lips, hair, whiskers, and cravat are bedewed with them all, and you go forth redolent with animal and vegetable odours. The next attraction is the *Shoe Bazaar*. Here the varied display of *imeh* and *papoosh*, boots and slippers, is very dazzling. A Turk never wears a boot without a slipper. The first are red or yellow morocco, without soles, but sewed below into a pointed bag, into which the foot is first forced; and then, with the boot, into the slipper. The gait of both men and women thus encumbered, is singularly awkward and helpless; the feet scrape the ground, and the sole of the slipper, which scarcely adheres to the point of the toe, is dragged along, continually flapping against the heel. These characteristic parts of Oriental dress are the particular objects of Frank purchasers. The slippers are made of all materials, and braided with all kinds of embroidery in gold and silver, and often ornamented with pearls and precious stones." The department of the bazaar which is most attractive to the Turks, however, is that wherein the display of *pipes* is exposed to view; the pipe being one of the most prized articles in the possession of a Turk.

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In her letters from Constantinople, Lady Montague says: "I live in a place that very well represents the tower of Babel. In Pera they speak Turkish, Greek, Hebrew, Armenian, Arabic, Persian, Russian, Slavonian, Wallachian, German, Dutch, French, English, Italian, Hungarian; and what is worse, there are ten of these languages spoken in my own family. My grooms are Arabs; my footmen, French, English, and Germans; my nurse, an Armenian; my housemaids, Russians; half a dozen other servants, Greeks; my steward, an Italian; my Janizaries, Turks: so, that I live in the perpetual hearing of this medley of sounds, which produces a very extraordinary effect upon the people that are born here; for they learn all these languages at the same time, and without knowing any of them well enough to write or read them."

Many changes have occurred in Constantinopolitan affairs since these remarks were written; but the causes are still in operation which lead to the congregation of so many different nations among the seven or eight hundred thousand inhabitants of the city. The most important class of the inhabitants, under the Mohammedan government, is of course the Turks, whose characters and disposition are in many respects remarkable. The Turk is distinguished from other races by nothing so much as his phlegmatic temperament, which generally disposes him to quiescence and indolence, and admits of many of the passive virtues, but which, under the influence of any powerful excitement, passes from insensibility into the most unrestrained violence and excess. This habitual sedateness and inertness, in combination with a latent energy, may serve to explain some of the inconsistencies in the national character and history. The Turk is habitually temperate, but when he drinks wine at all, he knows no limits; he is generally mild and grave, but when provoked he is infuriated; he is not habitually cruel, but when cruel, few men are so remorseless. One bright spot in the character of a Turk is filial affection, especially towards a mother, which in the privacy of domestic life is shown in a marked degree; yet will a Turk deem other females not so related to him, as mere creatures of his will and pleasure. If we follow the Turk to his home, we see evidences of some traits in his character by the mode in which his house is planned. The houses of the Turkish inhabitants of Constantinople have generally a foundation of stone to the height of eight or ten feet, and then a superstructure of wood, supported on curved beams which rest upon the masonry. The house is covered by a far projecting roof, which is surmounted by a cupola commanding a view of the distant country. The windows are strictly closed with lattice-work of cane, in the centre of which the wife of the Turk, excluded from public view, endeavours to see what is passing in the street. Whenever the clattering of hoofs and the yelping of dogs announce a passing stranger, he will probably perceive, if he look up, an eye gleaming on him through an aperture. A Turk seldom builds a house for himself entirely of stone. The insecurity of property is such that he never calculates on any possession even for his own life; and he thinks too, in accordance with Mohammedan prejudices, that it is irreligious to erect anything like a permanent dwelling for his own use on this earth. Hence

it is, that while wooden frame-work houses have long since been laid aside in Europe, a Turk still clings to them with Oriental pertinacity; and hence it is also that fires are so frequent, and that they consume not merely houses and streets, but whole towns, and are never extinguished till the inflammable ingredients are exhausted.

Miss Pardoe obtained permission to visit the harem of a Turkish gentleman; and her description gives a correct idea of the domestic manners of the Constantinopolitans.

After entering the spacious court of the house, the visitor ascended a wide flight of stairs leading to the women's apartments. The stairs terminated in a large landing-place, of about thirty feet square, into which several rooms opened on each side, screened with curtains of dark cloth, embroidered with coloured worsted. An immense mirror filled up a space between two doors, and a long passage led from this point to the principal apartment of the harem. This apartment was large and warm, richly carpeted, and surrounded on three sides by a sofa, raised about a foot from the ground, and covered with crimson shag; while the cushions that rested against the wall, or were scattered at intervals along the couch, were gaily embroidered with gold thread and coloured silks. In one angle of the sofa stood a *tandour*, a kind of hollow frame for containing burning charcoal, hidden from view by cushions, on which some members of the family were lying, closely buried in coverlets, stuffed cushions, &c. The family consisted of the Turk and his wife, a daughter and her husband, a son and his wife, and an unmarried son; and the female members of the family, after a certain interval, invited their guest to an adjoining apartment to dinner. This smaller apartment was a perfect square, totally unfurnished, except that in the centre of the floor was spread a carpet, on which stood a wooden frame about two feet in height, supporting an immense round plated tray. In the centre of the tray was placed a capacious white basin, filled with a kind of cold bread soup; and around it were ranged a circle of small porcelain saucers, filled with sliced cheese, anchovies, caviare, and sweetmeats of every description: among these were scattered spoons of box-wood, and goblets of pink and white sherbet, whose rose-scented contents perfumed the apartment; the outer range of the tray was covered with fragments of unleavened bread, torn asunder; and portions of a dry, close, sickly kind of paste, glazed with the whites of egg. The party, including many female friends, in addition to our lady visitor and the ladies of the family, sat round the dinner-tray, each one on a cushion, with linen napkins on their laps, and slaves behind to assist in serving. The dinner commenced, and the *vandis* already described were succeeded by fish imbedded in rice, each person helping herself from the dish with a spoon. The meat and poultry were eaten with the fingers, every one fishing up or breaking away what pleased them best. Nineteen dishes, of fish, flesh, fowl, pastry, creams, &c., succeeded each other with great rapidity; and yet the Turks are not great eaters; their abundant supply is dictated by the hospitable wish to suit the palates of all. It is the custom at a Turkish table, as soon as any one has finished the meal, to rise immediately and wash hands, without waiting for others, as the conventional usages of European life dictate.

When the guests had washed their hands, each one in an ewer brought and held by a female slave, the party adjourned to the next room, where they were joined by a female storyteller, who narrated some of those tales of which the Oriental nations are so enamoured. Coffee was prepared and handed round; and the eldest lady of the family, seating herself on a pile of cushions, began smoking a pipe with great enjoyment and *gusto*. Now, for the first time, the gentlemen were admitted to the presence of the ladies, who in great haste proceeded to veil or partially conceal themselves, as is customary with them in the presence of men. The father of the family, an old man, sat down on a cushion, and was soon provided with his chibouque and tobacco-bag, as also with coffee. While they were thus engaged, the voice of a muezzin or priest was heard from a neighbouring minaret announcing that the hour of prayer had arrived; and the old man laid down his pipe, and performed his devotions according to the Mohammedan method.

After this kind of occupation, varied with story-telling and insipid conversation, had continued for some time, the English visitor retired to the room prepared for her. The bed was composed of mattresses arranged on the floor, and made of very rich materials. A Turkish bed is soon prepared—the mattresses are covered with a sheet of silk gauze or of striped muslin; half a dozen pillows of various forms

and sizes are heaped up at the head, all in richly embroidered muslin cases; and a couple of wadded coverlets are laid at the feet, carefully folded.

GALATA.—PERA.—TOPHANA.—SCUTARI.

Nearly all that we have hitherto said of Constantinople has reference more particularly to the triangular tongue of land lying between the Golden Horn and the Sea of Marmora, comprising the metropolis, properly so called. But there are parts of the suburbs which must not go unmentioned in our brief sketch, such as Galata, Pera, and Tophana, on the promontory between the Golden Horn and the Bosphorus; and Scutari on the Asiatic shore.

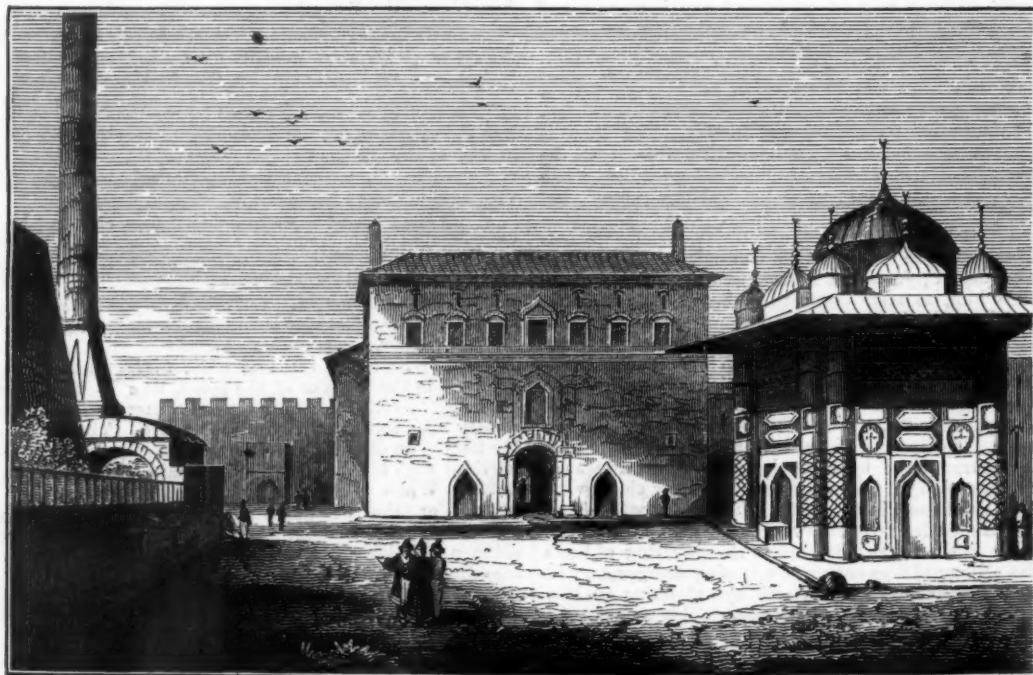
The lower part of the peninsula of Pera is terminated by the ancient city of Galata, where the enterprising Genoese established one of their commercial marts under the Greek emperors, and where their language still attests their origin. The walls, with their ramparts and towers, are still entire; and the gates are nightly closed by the Turks with the same vigilant precaution as they were by their former masters. This is the crowded mart where merchants of all nations have their stores and counting-houses. Here, too, are situated the arsenals, the dock-yard, and the artillery barracks. The government docks, warehouses, ropewalks, and workshops, extend for nearly a mile and a half along the shore of the Bosphorus at Galata. The wet docks are inclosed within high stone walls, whence a pair of noble gates opens upon the water. The dry docks are also upon a very magnificent scale, one of them being nearly three hundred and fifteen feet in length. The Admiralty stands upon a point of land projecting into the harbour; it commands, from its different casements, a view of the whole extent of the Golden Horn; and an upper suite of apartments have been fitted up for the occasional occupation of the Sultan, who frequently amuses himself by watching the progress of the naval operations, which the reforming system of the last few years has introduced.

Pera occupies the more elevated portion of the promontory of which Galata constitutes the maritime part. On the summit the European inhabitants reside. The merchants whose stores and offices are below, have their dwelling-houses on this lofty and healthful elevation. Their habitations form a strong contrast to those of the Turks; being lofty, solid, and convenient; and from their height they command a magnificent view of the circumjacent seas, with all their bays and islands. The distinction between the two opposite parts of the metropolis is due to the law, that no Christian is allowed to reside permanently

in the City of Constantinople. Hence nearly all the foreigners, including the ambassadors from the European courts, reside on this promontory. Since a great fire which happened at Pera a few years ago, the ambassadors of England and France have resided at Therapia, a pretty village on the banks of the Bosphorus, near the mouth of the Black Sea; but the Internuncio of Russia, the Ministers of Austria and Prussia, and the Chargés-d'-Affaires of Sardinia and Holland, still inhabit the town of Pera during the winter months. The Austrian palace is the only one that now remains; the residences of the other representatives being only large mansions.

Tophana, situated somewhat farther up the Bosphorus, is not so much a suburb as a large government establishment. It is in fact a foundry and arsenal for cannon, the two words *top-hana* signifying a cannon repository. In front of this establishment is a spacious quay, constructed along the Bosphorus, and always lined with several ranges of ordnance, which are here proved, and occasionally used on days of rejoicing. A considerable area of ground, is little better than a huge dust-heap; for the inhabitants of Pera and Galata make it the receptacle for all the offal and clearings of streets and houses, which helps to feed large numbers of ferocious dogs, kites, vultures, gulls, and cormorants: altogether a very unpleasant vicinage for the inhabitants of Pera. The quay of Tophana is the great landing-place for all persons either embarking or disembarking; where boatmen ply for hire, with their light vessels, intended for the navigation of the Bosphorus, or others of a heavier build for the Sea of Marmora.

The town of Scutari, situate to the east of the Golden Horn, is associated with many historic and classical recollections. It was here that the ancient Persian armies formed a dépôt, when they were preparing to cross the Bosphorus to attack the Greeks in Europe; and the town was in subsequent ages associated with the formation of the Greek Empire by Constantine, and with the first approach of the Crusaders to that city. The Turks consider Scutari as a suburb of Constantinople. The beauty and salubrity of its situation have rendered it a favoured residence; the streets are wider, the open places more spacious, and the houses better built than in the capital; and the prospect from the summit of the hills is exceedingly beautiful. When a Turkish functionary is deprived of his office, and suffered to retain his life, he retires to Scutari, and seeks solace in his enjoyments. The Persian ambassador, excluded like those of Europe from a permanent residence in the city, here takes up his abode; but Scutari is, on the whole, essentially a Mohammedan or Turkish town.



FOUNTAIN AND FIRST GATE OF THE SERAGLIO.